A Model of Speech Production Based on Expression and Prosody

Mark Tatham and Katherine Morton

This chapter proposes a speech production architecture in which all speech occurs within two larger frameworks called wrappers. The overall wrapper is expression; the next wrapper is prosody. Expression and prosody are defined as used in this book. Within a prosodic framework, planning and rendering (carrying out the plan to speak by moving the articulators) is presented. Cognitive and physical processes and their phonological and phonetic correlates are discussed.

The German Crown and its Assets

BENJAMIN ARNOLD

The greatest single landowner in medieval Germany until the 14th century was undoubtedly the crown. It disposed of hundreds of manors with all the advantages and difficulties experienced by landowners. But manorial renders were by no means the only source of royal supply. The bishoprics and the larger abbeys were required to provide servitium regis in the form of hospitality upon the never ceasing royal iter or perambulation of the realm. They also provided economic resources in cash and kind. It is not clear whether the kings did better out of the crown lands or out of the Church. Both much increased their economic value as purveyors of resources with the marked development of the
urban economy in the royal and episcopal towns and with the increase in money supply, from the 11th century.

The Sinews of Aristocratic Power
R. R. Davies

in Lords and Lordship in the British Isles in the Late Middle Ages
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Item type: chapter

An analysis of lordship in the British Isles in the late Middle Ages must begin with authority over men, or tributary lordship — a theme obscured by the focus on land-lordship in English historiography. It was characterized by the extraction of communal cattle renders and by enforced hospitality and had judicial aspects that were retained in places such as lowland England where lordship had become territorialized. The land market interested all lords, and the economic exploitation of the land they acquired absorbed much of their time. They reduced the amount they held in demesne, shifted from arable to pastoral farming, and engaged with the market to maximise their profits. Rent became increasingly important, but lords also increased their exploitation of rights over forests, fisheries, and mills, and the disposal of peasant land. The lord's court was a crucial instrument of social control and economic gain.

Lords, Food-Renders, and Peasants
T. M. Charles-Edwards

in Wales and the Britons, 350-1064
Published in print: 2012 Published Online: January 2013
Publisher: Oxford University Press DOI: 10.1093/acprof:oso/9780198217312.003.0009
Item type: chapter

This chapter is concerned with the economic relationship between peasants and the elite. This was based on the payment of fixed annual food-renders. The nature of these renders is discussed and reasons given why their structure, as shown by the Llancarfan charters, was of considerable antiquity. The laws, from North Wales as well as the South, show that a similar regime of food-renders still obtained in the twelfth century. This conclusion may mitigate one difficulty, namely that most of the charters belong to south-eastern Wales. Once the charters and the
laws are put together, they reveal much of Welsh social organization over a very long period.

**Interpretation of Three-Dimensional Images of Macromolecules**
Joachim Frank

in *Three-Dimensional Electron Microscopy of Macromolecular Assemblies: Visualization of Biological Molecules in Their Native State*

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Item type: chapter

This chapter covers all aspects of interpretation, starting with validation and consistency checks. Methods for visualization of the reconstruction by surface rendering are discussed, along with criteria for the definition of molecular boundaries. Segmentation is described both based on intrinsic properties of the reconstructed density distribution and on the use of tags such as gold labels or antibodies in the experiment. The chapter goes on to describe how a quasi-atomic model may be built by the fitting and docking of atomic coordinates into the 3D density map.

**Applications and Prospects**
Inderjeet Mani and James Pustejovsky

in *Interpreting Motion: Grounded Representations for Spatial Language*

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Publisher: Oxford University Press
Item type: chapter

Applications and Prospects illustrates a variety of practical applications, including route navigation, mapping travel narratives, multimedia tagging, question-answering, communication with artificial agents, scene rendering from text, and spatiotemporal event tracking from textual and structured data sources. The authors analyze some of the texts in these applications in terms of ISO-Space annotation scheme discussed in Chapter 5 along with their relevant DITL representations. The chapter concludes with an enumeration of some open issues, such as more extensive multilingual analysis and annotation, modeling of functional aspects of spatial representation, handling of fictive motion, and further integration of different qualitative calculi and language processing.
Practitioners in the life sciences make extensive use of machine analogies to describe molecular structures. This chapter offers an ethnographic account of a particular family of machine analogies in molecular biology, drawing materials from the history of protein science and twenty-first century research and teaching contexts. The analysis focuses on protein modelers’ rendering practices. Rendering proteins as machines is described as a craft practice that demands creativity and dexterity with both words and model building materials. Practitioners must also cultivate machine knowledge as they learn to “put machines to work” in living organisms. Approaching machinic models in this way makes it possible to understand how practitioners use such models to intervene in molecular worlds in effective ways. In a more cautionary mode, the chapter also draws critical attention to moments when machine analogies collapse in upon their referents and literalize molecules as machines.

The “Optical Unconscious” of Photography
Peter Geimer

The interpretation of technical apparatuses as “artificial eyes” is as old as the history of visual media itself. These descriptions suggest a mindset that conceives technical media, and especially the ways in which they surpass the senses, along the lines of those senses and accordingly understands technologies as artificial amplifications or extensions of, or surrogates for, natural functions. This chapter considers the question of what “seeing” might even still mean in a world between visibility and invisibility, between message and noise. How was one to conceive of “rendering-visible” if doing so had become the mission of photographic implements that were not themselves capable of “seeing,” even though they allegedly operated in the depths of the invisible realm as the scientist’s “artificial retina”? Instead of serving as extensions
media obeyed their own laws whose compatibility with natural perception was subject to major limitations.

Cycles of Disruptive Fixation
Christo Sims

in Disruptive Fixation: School Reform and the Pitfalls of Techno-Idealism
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This chapter examines the emergence of the Downtown School for Design, Media, and Technology within the context of historical cycles of purportedly disruptive educational reform in the United States. It considers how reformers' inability to remedy the social and political problems with which education has repeatedly and increasingly been tasked—which reformers also recurrently promise to fix—help produce conditions in which both crises in education and calls for disruptive remedies can recurrently arise. Against this historical backdrop, the chapter shows how particular cycles of disruptive fixation occurred as the Downtown School's designers and reformers responded to calls for disruption by engaging in problematization and rendering technical processes.

Amenable and Fixable Subjects
Christo Sims

in Disruptive Fixation: School Reform and the Pitfalls of Techno-Idealism
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This chapter examines how reformers imagined subjects that would be amenable to and fixable with their intervention in comparison with the ways that students negotiated identification and difference with each other at school and online. It considers how problematization and rendering technical processes produce amenable and fixable subjects, how these intended beneficiaries exert unanticipated pressures on a philanthropic intervention, and how the reformers tend to respond to such pressures in rather retrograde ways. In the case of the Downtown School for Design, Media, and Technology, reformers imagined the project's intended beneficiaries as digital kids, a population that presumably would be especially amenable to the intervention's focus.
on gaming and new media production. The chapter also discusses assembling of affinities and divisions among amenable and fixable subjects, conditions of sanctioned nonconformity, crossing of boundaries, and identities-in-practice in relation to subject fixations.

Music &amp; New Music (1)
Seth Brodsky

This chapter attempts to expound a Lacanian discursive theory of New Music, and of aesthetic modernism more generally—a theory not just of how actors and subjects “talk” New Music, but how they more broadly “language” it, forging social links and desiring structures through the excessive materiality of music as much as the denotative operations of the signifier. What kind of subject—what “little God of the world,” as Goethe put it in Faust, part 1—is the modernist? What sort of desire founds its subjectivity on the new, literally throws itself under this mastering signifier of the not-yet? The chapter considers whether Rendering, Kaleidoscope, and Befreiung can be categorized as New Music.

Freiheitsdreck (3)
Seth Brodsky

This chapter discusses how Befreiung, Kaleidoscope, and Rendering create on their own a series of strange counternetworks, all linked by a common endeavor on the part of European composers to invite some “Other music” into the immediate heterotopian space of the work, and also the greater, more conceptual domain of New Music, and submit it to some form of analysis, un-tying, breaking apart, traversal. For every Rendering, semaphoring its alienated bond to a canonical past, there is also a far less direct work such as György Ligeti's seventh piano étude, “Galamb borong,” whose pidgin title mashes up Balinese and Hungarian roots to conjure a music from an island that does not exist—
hence the étude's coexistence in two distinct networks, “Nowheres” and “Composer-as-Ethnographer.” These thematic networks confound many of the more venerable taxonomies of style and school active at the time (and far beyond it).

Walt and Wall-E in Control Society
Eric S. Jenkins

in Special Affects: Cinema, Animation and the Translation of Consumer Culture
Published in print: 2014 Published Online: May 2015
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Publisher: Edinburgh University Press
DOI: 10.3366/edinburgh/9780748695478.003.0008
edinburgh/9780748695478.003.0008
Item type: chapter

This chapter outlines how retelling media history from the perspective of affect holds insights for understanding the emergence of digital animation and its effects on consumer culture. It outlines the different capacities enabled by digital media, illustrating how these may enable different modes, image-forms, and special affections. It then performs a brief analysis of Wall-E to outline the differences from earlier Disney animation.

Machinima: On the Invention and Innovation of a New Visual Media Technology
Thomas Veigl

in Imagery in the 21st Century
Published in print: 2011 Published Online: August 2013
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Publisher: The MIT Press
DOI: 10.7551/mitpress/9780262015721.003.0005
mitpress/9780262015721.003.0005
Item type: chapter

This chapter explores the concept of Machinima, a 3-dimensional computer graphics rendering engine that was used mostly in the digital gaming sector and computer-animated films. The author shows how the unanticipated user interacts with the computer games by referring to the Machinima concept as the new visual media environment. The previous development and current scenario, along with the innovation, invention, modification, and commercial uses of this new concept, take the discussion further in the next parts of the chapter. In the final part of the chapter, the author focuses on the barriers, legal aspects, and copyright issues of Machinima, which affect the social and cultural changes in the gaming environment.
Data Visualization
Richard Wright

in Software Studies: A Lexicon

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DOI: 10.7551/
Item type: chapter

This chapter starts with the definition of visualization and continues with the description of data visual rendering origination history and its purpose and advantages. It also argues that the visualization concept was created for humans rather than for machines. The chapter discusses the writings and works of several computer scientists in order to gain a better understanding. Furthermore, the chapter covers the exploration of cognitive and noncognitive visualization and tools in analyzing the digital visual concepts. It analyzes the study of data visualization in the area of software, with various illustrations.

The Valor: The Definition and Import of Values in Domesday
Sally Harvey

in Domesday: Book of Judgement

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DOI: 10.1093/
Item type: chapter

The Valor chapter argues from Domesday texts and other documents what Domesday values and renders represent—necessary, because current historians’ definitions are far distant from each other. It considers the sources of the valuations—landholders and Englishmen—and the respective contributions of the demesne, the tied peasantry, and the freeholders towards the revenues noted regularly in Domesday Book, arguing that the increase in revenues between 1066 and 1086 were seldom based on improved productivity, but on the larger profits made indirectly from the husbandmen’s agriculture and livestock via rents and jurisdiction, and control of the assets of woodland, pasture, and mills. It discusses the profitability of livestock farming and of various types of leases and farms. The chapter considers the difference between Domesday ‘values’ and ‘renders’ and provides explanations. The chapter considers the king’s own interest in the value data.
One of the aims of critical theories has been to reveal the systemic oppression that flows from the social structures of power, and critical theories have most typically turned to psychoanalysis to provide the theory for how these social structures work and reproduce themselves through the formation of their social subjects. Chapter 8 examines the influential film theory that derived from the intersection of semiotics, Marxism, and psychoanalysis called “apparatus theory.” This grand theory proved contentious but very influential, especially the concept of suture, which provided a model for film spectatorship and subjectivity. This chapter concludes with a section on neo-Lacanian theory and uses it to explicate the soundtrack theory of Michel Chion.

Chapter 9 considers the soundtrack in the age of digital media. It argues that the conception of digital and “new” media in terms of “convergence” has emphasized a shift in both aural and visual dimensions toward a general purpose rendering fixed on producing distinct feelings and sensations and away from a reproduction and screening of real events. This turn away from semiotic indexicality as a grounding for film has met considerable resistance, which has revealed the extent to which film theory remains bound to a conception of film as a recording of reality, however much film theory also understands film as a representation and so recognizes whatever reality it represents as inherently and necessarily constructed. This chapter concludes by sketching out some theoretical implications of the soundtrack in the context of digital media.
Chapter 32 concerns modes of acceptance. Most offers require acceptance by either a promise (offers for a bilateral contract) or an act (offers for a unilateral contract). In some cases an offer is ambiguous as to which mode of acceptance is required. Sometimes this ambiguity does not matter because the offeree performs an act that doubles as a promise. Often, however, cases that involve such ambiguity cannot be resolved this way. One approach to these cases is to apply the general principles of interpretation to determine which mode of acceptance is required. A different rule is embodied in Restatement Second Section 32: “In case of doubt an offer is interpreted as inviting the offeree to accept either by promising to perform what the offer requests or by rendering the performance, as the offeree chooses.”